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ings of the conference are to be published.

BUFFALO-
ST. LOUIS
EXHIBITIONS

The Albright Gallery, Buffalo, and the St. Louis City Museum have recently exchanged

exhibitions. The exhibition of oil paintings which has been in Buffalo all summer is now on view in St. Louis and the exhibition of water colors shown at St. Louis is now in Buffalo. A large portion of the later exhibition consists of pictures selected from the American Water Color Society's annual exhibition held in New York city last spring. The collection has, however, been greatly augmented by numerous works secured directly from the artists' studios. Supplementing the exhibition is a special collection of water colors and pastels by Alexander Robinson and a group of sixteen drawings by Rodin. These drawings were lent by various owners and are found of unusual significance and note. In the catalogue of the exhibition they are most appreciatively described.

IN THE MAGAZINES

An astonishingly large number of Rembrandts owned in America are listed in the October *Century* by Louis A. Holman, who contributes an interesting, short, article on the subject. "There are on this side of the Atlantic," Mr. Holman says, "no fewer than eighty-eight oil paintings, besides some small sketches, by Rembrandt. This means that we have double the number left in Holland, with a score to spare, and two dozen more than all in Austria, Belgium, Denmark, Italy, Roumania, Spain, and Sweden. Indeed, there are only two countries that possess more: Great Britain, which has 165, and Germany, which has 120." The same issue of the *Century* gives a brief description of the *Pioneers' Monument*, designed and modeled by Frederick MacMonnies, for Denver, and reproduces photographs of the statue of Kit Carson and of three of the subsidiary groups. The *Scribner's*

devotes its "Field of Art" to a description, by Mary Denver Hoffman, of "The Most Beautiful Book in the World," which is "The Book of Kells, or Gospel of Columcille," to be seen at Trinity College, Dublin. *Everybody's Magazine* has, as a frontispiece, a reproduction in color, admirably printed, of Franz Hals' "Portrait of a Woman," which is owned by the Metropolitan Museum, the subject of a series of "Little Talk on Pictures," by Sir Caspar Purdon Clarke, late director. The American section of the *International Studio* is largely given over to architectural subjects, the new Pennsylvania Station in New York being described by Montgomery Schuyler, the New York Public Library profusely illustrated, and the value of hollow tiles as construction for country houses being set forth both by text and picture. In the English section the leading article is on Alfred Philippe Roll. The October *Architectural Record* is the "Country House Number," and shows, among other things, a collection of well-designed and inexpensive suburban dwellings. In the *School Arts Book* of recent issue twenty and more good reasons are given, by Henry Turner Bailey, why children should be taught drawing. These reasons were secured from those who have had special experience in teaching children, and should prove convincing. The opening article in *Handicraft*, by Lockwood de Forest, is on wood carving in India. In 1881 Mr. de Forest established a work shop in Bombay, under the direction of a native carpenter, for the purpose of securing copies of the ancient carvings in that city. In this shop, for a period now covering 30 years, remarkable work has been produced.

BOOK REVIEWS

DESIGN IN THEORY AND PRACTISE, BY ERNEST A. BATCHELDER. The Macmillan Company, New York, Publishers. Price \$1.75 net.

This book deals with design in a broad and comprehensive manner. It is a practical treatise, but at the same time one which takes into account the influences